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*The*  
**WHITE PINE**  
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*Architectural Monographs*  
*Volume II* *Number 6*

Colonial Architecture  
*of the*  
EASTERN SHORE  
OF MARYLAND

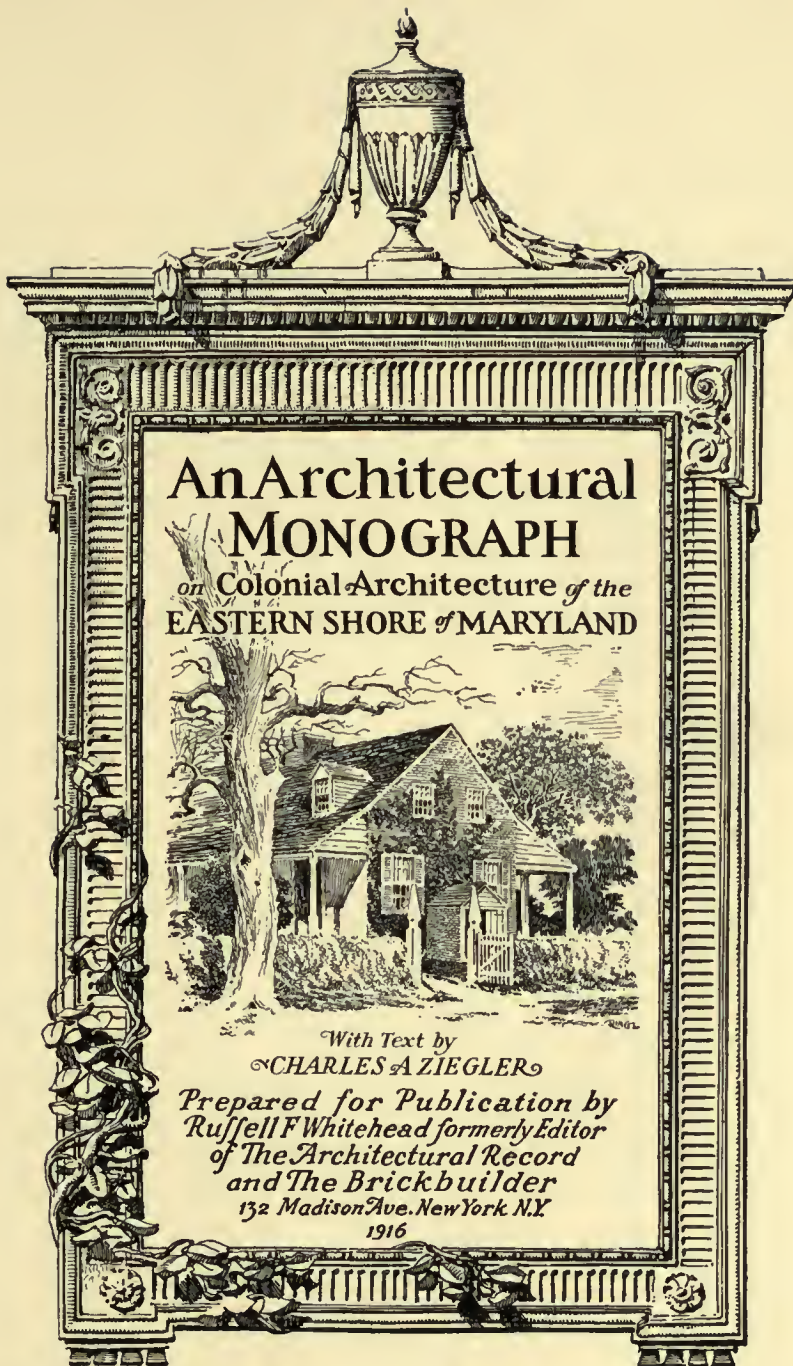


*With Introductory Text by*  
*Charles A Ziegler*

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"BEVERLY" ON THE POCOMOKE RIVER, MARYLAND. Detail of Porch.

The curious treatment of the transom above the door occurs on both entrances.



# The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE  
ARCHITECTURAL USES OF WHITE PINE AND ITS  
AVAILABILITY TODAY AS A STRUCTURAL WOOD

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## COLONIAL ARCHITECTURE OF THE EASTERN SHORE OF MARYLAND

By CHARLES A. ZIEGLER

*As Chairman of the Philadelphia Chapter, American Institute of Architects' Committee on Preservation of Historic Monuments, Mr. Ziegler has devoted much time and careful study to the architecture of the early American settlers, especially those examples remaining in the Middle Colonies. Mr. Ziegler is a member of the firm of Duhring, Okie & Ziegler, Architects.—EDITOR'S NOTE.*

PHOTOGRAPHS BY PHILIP B. WALLACE AND THE AUTHOR

TO the student of architecture who has perused the "Architectural Monograph Series" published by the White Pine Bureau, it must have become apparent that the matter has been treated from a standpoint that is quite original and refreshing. Even the closest student of the early manner of building in America must have found much that was new in the development of the styles as illustrated in the less familiar examples presented, many of which are not generally known even to the architect.

Numerous volumes have been published, illustrating the larger and more important works of the "Colonial Period," but with the simpler structures, so logical and full of refinement, we are not so familiar; and yet these simpler buildings are perhaps the best evidence we have of how innate and unaffected was the art of proper building among the early colonists.

It requires no very unusual mind to compile in a fairly satisfactory manner a structure composed of odds and ends selected from that vast storehouse of accumulated "Architectural Styles," even if the fragments are used in a manner never intended by the brain that originally conceived it; but to create from very crude material, without the use of ornament and very often of mouldings, buildings that command our admiration today, bespeaks a natural and unstilted art that was popular and entirely devoid of affectation.

Victor Hugo in his "Notre Dame" states that Architecture lost its function as recorder of human history in the 15th century when Gutenberg invented the printing-press. This

seems like a very abstract hypothesis and is perhaps somewhat abstruse, but his argument that before the art of printing was perfected men expressed their highest aspirations in building forms is quite sound. That architecture is crystallized history, or, as Viollet le Duc has said, "Art is the measure of civilization," is only another way of stating Hugo's eloquent argument.

Just why architecture in America deteriorated so woefully in the middle of the 19th century it is difficult to say, but this deterioration is itself a record of a marked change in the intellectual development of a people. In the evolution of our national life, we have reached the era where the striving for ultimate efficiency (some call it Kultur) has eliminated the art sense as a popular movement and has substituted as a lure commercial enterprise. Centering about our cities are great whirlpools of humanity that draw upon the countryside until it is barren of all but the indigent and young, and a few, very few, of those who still have visions of a golden age and dreams of a higher provincialism. There are, however, beyond the whirlpools, quiet eddies not affected by the great commotion, which although they do not gather the flotsam and jetsam of the sea, nevertheless retain that which was committed to their care in perfect contentment.

Those who have succumbed to the lure of the road feel instinctively the witchery of such environment: the long lane of spreading trees arching overhead like the vaulting in some ancient nave, with the sun-flecked roadway running between, where you raise your foot

from the accelerator and permit the pulse of the motor to beat normally again; the neat whitewashed houses behind green foliage, and the kindly, slow-moving people who always seem to have so much time at their disposal.

It was in such an atmosphere as this that we found ourselves when, at the instigation of the Editor, we made the long delayed motor trip through Maryland in quest of the Colonial.

Founded in 1632 by Lord Baltimore, Maryland in many ways exhibits in its architecture the tendencies of the Cavalier stock that came with him to America to escape persecution abroad. There is no feeling of arrogance or ostentation about the work, in fact, rather a refinement that denotes gentility; but, lacking the spirit of thrift possessed by the Puritans, their houses possess a spaciousness not usually found in the North. They laid out large plantations, kept many slaves who tilled the fields and



COCKRAN'S GRANGE, NEAR MIDDLETOWN, MARYLAND.

raised the excellent thoroughbred stock; they entertained lavishly and were often ruined by their excesses, as the records show.

It is not, however, the object of this article to treat of the larger and more familiar houses, but rather of the work done on the fertile peninsula best known to the natives as the Eastern Shore of Maryland. This peninsula, sometimes referred to as the "Land of Evergreens," rich in its agricultural pursuits and ravaged very little by the wars that have raged about it, contains many quaint old towns that possess much of the charm of earlier days and innumerable old farmsteads, many of which are still owned and operated by descendants of the original settlers.

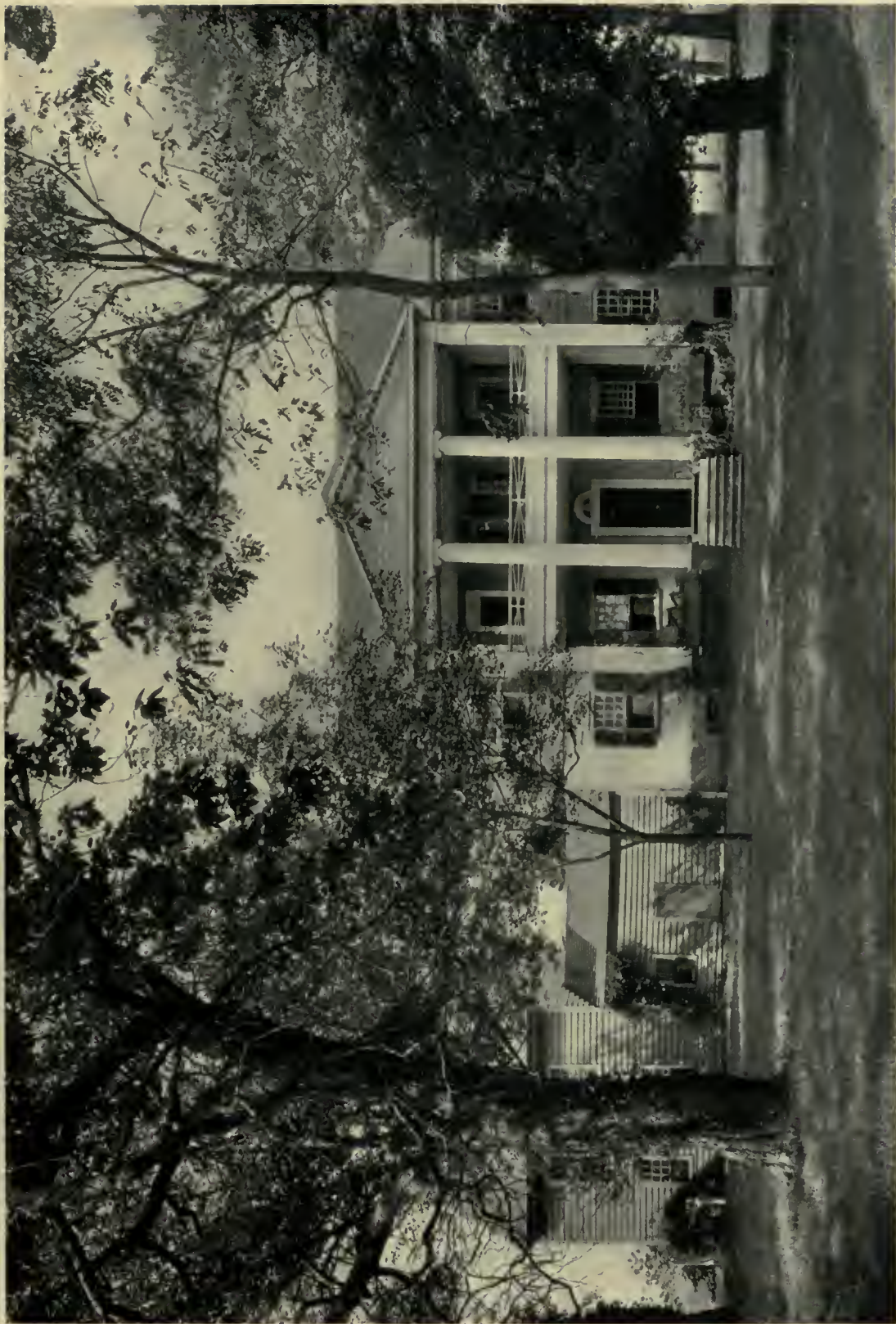
One of the most characteristic of these plantations is Beverly, situated on the Pocomoke River near the northern boundary of Virginia. Although possessing considerable architectural merit, I believe that this building has never



BOURKE HOUSE, NEAR CENTREVILLE, MARYLAND.

Characteristic approach to the Maryland farm-house.





"BEVERLY" ON THE POCOMOKE RIVER, MARYLAND. Entrance Front. Built in 1774.



been illustrated in any architectural publication before, although mentioned by several authors. It was a very pleasant surprise to me to come unexpectedly upon so excellent an example. The property has been the seat of the Dennis family of Maryland for over two hundred years. Dannock Dennis received the patent to the original estate, containing over one thousand six hundred acres, from Charles II in 1664, and it has remained the homestead of this family for nine generations.

The first house erected on the plantation was

this sort, as illustrated in the photographs of Cockran's Grange near Middletown and the Bourke House at Centreville.

In wandering through Maryland one is very much impressed by the beauty of these lanes leading up to the white farm buildings, usually so well grouped and surrounded by orchards and shade trees. The illustration of the farm-house near Chestertown on page 9 gives some idea of the effect of these interesting white buildings among the trees. This building also conveys some idea of the simplicity of the detail and the



"BEVERLY" ON THE POCOMOKE RIVER, MARYLAND.

The approach to this gateway is about one mile long.

destroyed by fire in the 18th century, the present building being erected in 1774. The old family coach with iron steps, leather springs and seats for lackeys still remains in the carriage-shed, and the old family graveyard with its stone tablets recording the passing of nine generations still nestles among the huge shade trees near the house. A broad avenue about one mile in length, flanked by large red cedars, leads to the old road at the eastern end of the plantation. These long shaded lanes are a very characteristic feature of the landscape in Maryland, even the simplest farms having splendid approaches of

excellent massing of these simple farm-houses.

Many of the smaller houses seen along the roadside might well serve as models for the moderate-sized houses that are being erected throughout the country in such atrociously bad taste; in fact, one is strongly impressed by the superiority of the crudest negro quarters in Maryland as compared with the average mechanic's home in more progressive sections. The roofs are always just the right pitch with only cornice enough to perform the proper functions of a cornice, and these with very simple mouldings, if any. The cornice was seldom

(Continued on page 10)



FARM-HOUSE NEAR WESTOWN, MARYLAND.



EARLY FARM-HOUSE ON MARYLAND STATE ROAD.





OLD SLAVE QUARTERS ON MARYLAND STATE ROAD.



STEPHENS HOUSE, GALENA, MARYLAND.



OLD HOUSE NEAR KINGSTON, MARYLAND.



OLD FARM-HOUSE NEAR CHESTERTOWN, MARYLAND.





OLD HOUSE NEAR CECILTON, MARYLAND.

Showing characteristic method of enlarging the building from generation to generation.

carried up the gable ends, these being usually finished with a face-board over which the shingles project slightly. The chimneys were always of brick and usually very generous in size. The gambrel roof is seldom seen in this section. In enlarging the houses it was usual to prolong the main axis of the building, producing long, low lines with roofs at different levels. Very often the addition was larger than

the original building, as in the old house near Cecilton, above, where we have three distinct divisions, the smaller section being probably the original. Sometimes, however, wings were carried out to the rear, as in the old house near Kingston, below, but the treatment of the intersection of the roofs and grouping of gables was always somewhat similar and forms one of the charms of these simple buildings.



OLD HOUSE NEAR KINGSTON, MARYLAND.

Another example showing interesting development of additions



### OLD HOUSE IN CHESTERTOWN, MARYLAND.

This quaint old town was the original port of Maryland before Baltimore was chosen and contains many excellent houses built during the early part of the 18th century.



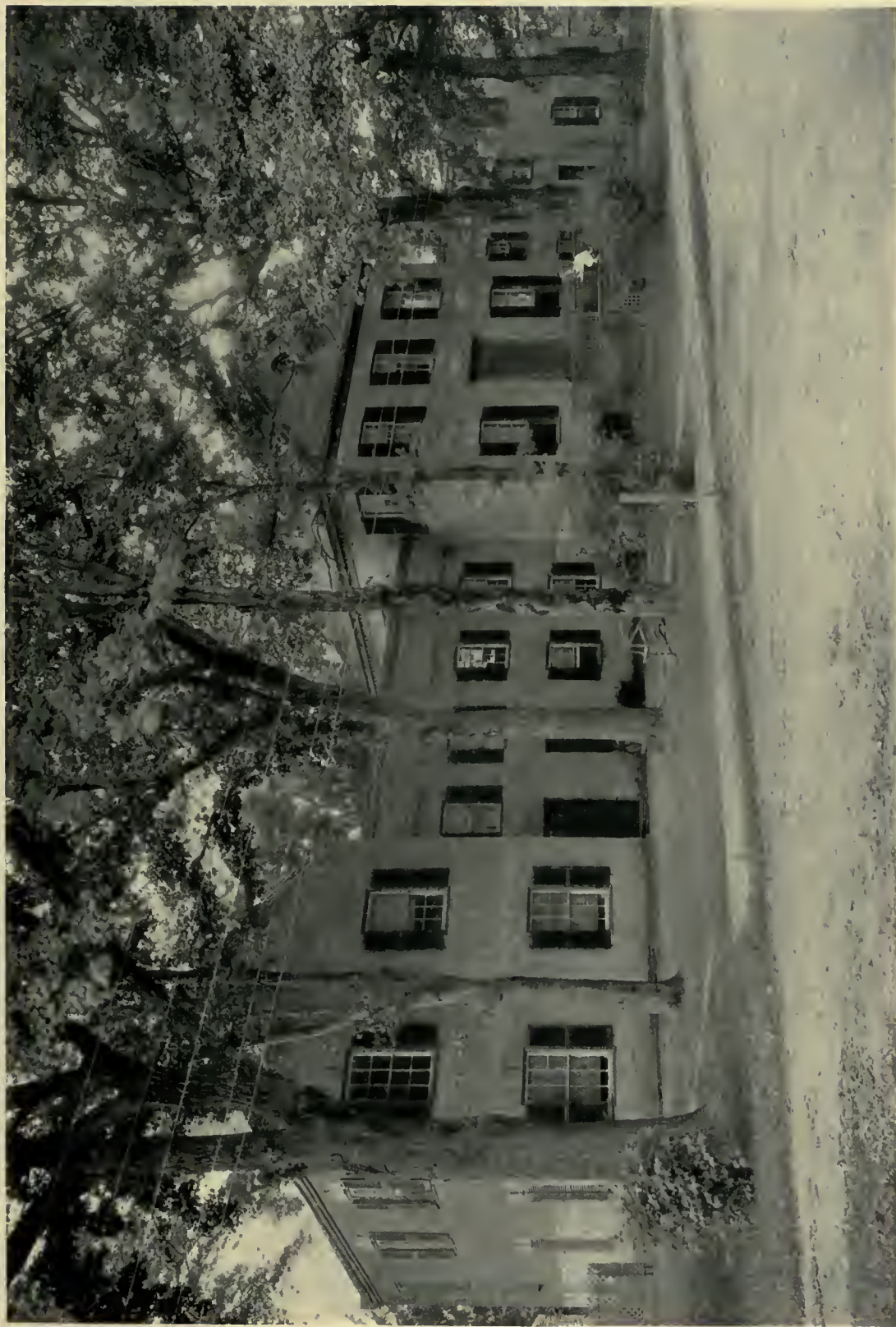
The Stephens House at Galena, page 8, formerly Georgetown Cross Roads, was originally a log cabin and is reputed to be two hundred years old. As was very often the case where the early settlers became more prosperous and sought more commodious surroundings, the building was extended and the entire construction covered with White Pine siding, and with this protection many excellent examples of the first houses erected in this country have been preserved.

The road running past this building is a portion of the Maryland State Road, which runs the entire length of the Eastern Shore and is one of the most excellent roads imaginable and one that the architectural student might profitably make use of if he would see evidence of the fact that a proper sense of proportion was a common heritage in the early days of our history, and not possessed solely by the designers of the more pretentious Georgian examples.



TWO OLD FARM-HOUSES NEAR POCOMOKE CITY, MARYLAND.  
It is interesting to note curious fence-posts which show the English influence.





THE TEACKLE HOUSE, PRINCESS ANNE, MARYLAND.

This house was made famous in the story of "The Curtailed Hat" by George Alfred Townsend.



DETAIL OF RIVER ENTRANCE, "BEVERLY" ON THE POCOMOKE RIVER, MARYLAND.

The ironwork was brought from England about 1775. The arched device for carrying the lantern ring over the steps is very unusual





RIVER FRONT, "BEVERLY" ON THE POCOMOKE RIVER, MARYLAND.

The covered cellarway is common in the Maryland houses.

## "WHAT GRADE OF WHITE PINE SHALL I SPECIFY?"

IN THE OFFICE of every architect whose practice includes the design and superintendence of representative American homes, the thirst for accurate information makes all authoritative literature concerning building materials, and specification data aimed to facilitate their proper use, most welcome.

White Pine has been intimately known by architects for generations. They have had opportunities without number of familiarizing themselves with the workable and lasting qualities of White Pine in their building operations, and they have always recognized this wood as pre-eminent for out-of-doors, where exposure to the elements has been the test. They know White Pine, but the one unsolved and as yet unanswered question has been to specify its use correctly. Due to an unfortunate lack of correct information, architects have been compelled in most instances to use their own phrasing in stating the grade wanted, and this has very naturally led to many misunderstandings between the architect, the contractor, and the client.

Unfortunately, up to the present time there has been published no accurate treatise on White Pine to which the architect could turn

for reference and dependable information regarding the different grades when writing his specifications. The White Pine manufacturers, though tardily, are now making every effort to correct this omission. In October of last year a brief prospectus of a contemplated Specification Book was announced in the Monograph Series, which it was hoped would be worthy to take its place with other technical books always at the architects' service. It had been evident for a long time that there was a crying need for a text-book covering the subject of White Pine which would serve definitely to establish a standard by which the architect, the contractor, the retail lumber dealer, and the wholesale manufacturer could work together with a perfect understanding of the nomenclature of White Pine Grades and what they stand for, and of the Grading Rules applying thereto.

The first announcement of the White Pine Book of Grading Rules was made after the work had been carefully studied and, it was supposed, fully mapped out. Since that time the further details in its compilation have delayed its publication, but it is hoped that this delay will be more than compensated for by the greater

perfection of the finished book, and that when completed it will prove of inestimable value to the architect as a working tool in his office. It was again thought that the book would be ready to distribute in September, and a second announcement was made of its publication. On further analysis, however, it was not yet quite satisfactory to those having its preparation in charge. They wanted the work to be as complete as it was possible to make it, and to have its contents set forth in most accurate, clear and concise form. The publication was, therefore, postponed until this could be accomplished, which has now been done.

The White Pine Book of Grading Rules will be distributed on February 1, 1917, to those architects receiving the White Pine Series of Architectural Monographs and to other practicing architects making request for it.

The book contains a mine of valuable information regarding White Pine. The architects' frequent question, "What Grade of White Pine Shall I Specify?" is fully and completely answered. Everything concerning the technical phase of the use of White Pine is included in the work. It is fully illustrated by half-tone reproductions, at one-inch scale, from photographs. As no lumber grade can be definitely represented by a single board, each grade is illustrated by the use of from three to six boards, placed side by side, showing in so far as is practicable a really representative grade. This method of showing the grades makes it unnecessary actually to see the lumber itself

before writing the specifications, and helps the architect to visualize the lumber to be used, and in this way to prepare himself to judge properly the chosen grade when delivered at the job. If it so happens that the grade furnished exceeds or falls short in quality of his mental impression of it from the photographic reproductions, his future specifications may be corrected to conform with his newly acquired knowledge of just what the grade should be.

Following the photographic reproduction of each grade there are a "Description of Grade," "General Grade Distinctions," "Stock Sizes," "Recommended Uses," and "Approximate Differences in Cost between Grades." Further is included a separate tabulation of "Classified Recommended Uses for White Pine in House Construction," subdivided into three classes as applied to houses of high, medium and low cost. Also are included a "General Index," carefully detailed for quick reference, "Instructions for Use of White Pine Grading Rules," "White Pine Terms and Their Meaning," "Description of Recognized White Pine Lumber Defects," and "Comparative Qualities of White Pine from the New England States, New York and Pennsylvania, Minnesota, Wisconsin and Idaho."

In short, the forthcoming Book of White Pine Grading Rules is a text-book which should take its place with other technical books in every architect's office. We feel assured that it will prove useful and will be welcomed by the architectural profession.

*The subject of the tenth Monograph will be Three-Story Houses of New England, 1750-1800.*

*Subjects of Previous Numbers of*

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